/3 cont./

a) Plaiting with Caguassu Pinnae

(Plate I) 1/A

*532 205 In plaiting the form is most strongly dependent on the material, which during the plaiting makes all kinds of bends and angles, and these are adapted only with difficulty to the form to be represented. The artist cannot create so freely as, for example, in clay or wax. Therefore if a figure coming very close to the natural form is achieved with plaiting, this must be acknowledged as very high artistic skill.

The Karajá Indians are basically good plaiters; all their baskets, mats, and the plaiting around objects are neatly and tastefully executed. It is therefore not surprising that they have also reached a high level in plaiting figures. It is to be noted in [462] this connection that the /4/ plaiting of figures is practiced only by the male sex, just as only the objects plaited by men show patterns, whereas all the plaited work produced by women is unpatterned.

*532 205 123 The plaited figures described below were made by boys and youths as a pastime, in part before my eyes and on their own initiative. Thus, for example, I obtained those of the Savajé when we were holding a conversation hour in the evening by the mask hut, and I, in order to stimulate the people, pulled a leaf pinna from my sitting-mat and began to plait. Scarcely had I begun than the young people immediately followed my example and produced for me a great number of interesting figures.

*532 205 [171] The method of plaiting is in part the one customary among us. For example, figures such as the small basket (Fig. 1 /see p. 47 /) and the honeycombs (Fig. 2 /see p.47 /) are also made in our kindergartens.

The reproductions of the rattlesnake (Fig. 3 /see p.47/), the tobacco pipe (Fig. 4 /see p.47 /), and the very accomplished representations of birds (Fig. 5 a and b /see p.47 /), however, are already more complicated.

1/A [see p. 47--Analyst]

/6 cont./

000 648 Xingu expedition. Their relationship to the neighboring tribes and to the Brazilian settlers of the rubber districts is, however, completely hostile here, so that up to now any approach was impossible. The Yuruna suffer most from their attacks. Traces of battles, devastated dwelling places, and the like were found everywhere by the first expedition of v. d. Steinen.

101 Some ethnographic objects from these tribes, acquired among the Yuruna, leave no doubt but that we are dealing with true Karaya here.

The likelihood that there is a still further extension of these Karaya into the upper region of the river was discovered by the ●171 second Xingu expedition. Objects acquired among the Kamayura /Camayura/ (below 12° south latitude) allegedly came from a tribe known there under the name of Aruma: a broken club, various arrows, feather headdresses, which are completely identical with those of the Karaya. Also, the tribe neighboring the Kamayura, the Trumai, had much in common with the Karaya, for example, the men's custom of tying the foreskin over the glans with a cotton thread, the bast aprons of the women, which are, however, much narrower and shorter than those of the Karaya women, the feather headdresses, and the form of the arrow-thrower. The languages of the two tribes, however, show no relationship.

101 The Karaya of the Araguaia are no longer connected with those of the Xingu. The two are separated from each other by the great warlike Gẽs nations of the Kayapo and Akuã (Chavante), who pushed in between them a long time ago.

131 Their dwelling sites lie along the middle course of the Araguaia
133 between the mouth of the Rio Crixas and the first great rapids, S.
361 Miguel, where the river breaks through or flows around the mountain ranges which border the northern slope of the great plateau of interior Brazil.

133 Already below 15° south latitude it enters a broad plain filled with alluvial materials, which in general has the same character
[139] about as far as S. Maria (9° 30'). Flat, densely overgrown islands in the river, the banks bordered by sand dunes, behind which rises on higher ground a luxuriant strip of forest which, however, as

/11 cont./

291 ground. One end is drawn hoodlike over the head, while the other covers the seat. Thus the riiŏ is really part of the national costume.

[514] One sees, not only the adults, but also small children /12/ parading about with it, and even the little clay dolls of the latter are not

854 without it. Mats hung up by strings are used only for cradles for the newborn.

● 171 The question as to how the Karaya came to have this original

352 article of clothing is of great ethnographic interest. It is well-known that a large part of the Brazilian tribes does not use the hammock. These are chiefly the Gẽs nations occupying the entire eastern part of the country, such as the Kayapo, Akuã, Kaingan /Caingang/, Botocudo, etc., as well as the Bororo corresponding to them throughout, not in language, to be sure, but in their way of life, usage, and customs. They all sleep on the ground or on wooden frames.

Of the other tribes using hammocks, the Karaib /Carib/ make them out of cotton, the Nu-Aruak out of palm fiber.

This situation is so characteristic that the presence or absence of the hammock for a people, as well as the method of making it, is decisive for their ethnographic classification.

[513] Only the Karaya cannot be fitted into this scheme, because they make cotton hammocks, to be sure, but sleep in them on the ground.

[177] This permits one to conjecture that they only recently adopted the "rede" from another people and did not want to give up their old custom of sleeping on the ground (1).

1. Therefore the anonymous author of an old travel report in Revista trim., Vol. 25, p. 251, states correctly: "These Indians sleep on their redes and the same rede serves as a blanket. This idea is neither innate nor did it arise out of necessity. They learned it from someone." /Translated from the Portuguese./

/13 cont./

231 Domestic animals. In a description of the Indian house
825 its animal fellow-lodgers must not be passed over. A genuine Indian still-life is inconceivable without them. The naïve joy of primitive man in animals and their behavior is expressed in his care for them. He considers the animal as
[181] his equal. The feeling of solidarity, indeed, of relation-
[538] ship with the animal world, which expresses itself in tribal tales and a rich treasury of animal fables, is a principal characteristic trait of the Indian national-spirit. This at the same time explains the often stressed contradiction that the savage Indian, in spite of his astonishing ability to tame the wild, timid animals of his country, has never brought this to the actual breeding of domestic animals in our sense. The animals are captured young and reared, but only to please themselves, for entertainment, out of joy in associating with them, not in order to make them useful. Therefore they
235 are not mated. Even the domestic chicken, which the
171 Araguaia tribes have had for a long time in a domesticated
[262] state and which multiplies in great numbers, is not, as a member of the household, /14/ used for food, nor are its
[439] eggs (1). In recent times, however, it serves as a trade item

[13]

1. Im Thurn, Among the Indians of Guyana /Guiana/, p. 265, reports the same thing.

in the trade with the commercial travelers, who sell the poultry in the first settlements of the province of Pará at a great profit.

231 Of the imported domestic animals, dogs and cats are already widespread. On the other hand, the pig is absent, but, in contrast, it is raised and traded by preference by the Kayapo tribes.

235 A large Sambioa village is always at the same time a kind
825 of menagerie. The bird kingdom is most noticeable. The largest and most colorful birds are made use of, at least insofar as they must give up their feathers for feather ornaments.

/18 cont./

411 [53] wrapped with decorative plaiting in a lozenge pattern. The four-sided, prismatic blade, which broadens towards the bottom and has sharp edges, runs out into a lancet-shaped point (Pl. VI /see p. 108/, 11, 12).

/19/ The palm-wood club of the Šambiao chief Roco (Village I) is of similar form but much smaller (121.5 centimeters long). Its blade has an elliptical cross-section. The plaiting pattern is simpler.

On both the plaiting is tied on the lower part by a broad red cotton binding ending in tassels.

2. Round clubs of various lengths (95-137 centimeters).

They are stick-shaped with a knobby, broadened end-part which runs out into a flat knob. The handle end also has a knob-like projecting part.

They are either smooth or, more often, provided with longitudinal grooving, which sometimes extends over the whole length of the weapon, sometimes only over the lower part. On the most beautiful specimen the grooving is interrupted on both sides by a smooth strip one centimeter wide, in which small holes are sunk at finger-width intervals (Pl. VI /see p. 108/, 13).

Finally, the 2-2 1/2 meters long, feather-decorated thrusting lances (Pl. VI /see p. 108/, 10) are part of the war armor. [237] The shaft is of palm wood, the 15-20 centimeter long tip from the thigh bone of the jaguar or deer; below the beginning of the latter, two long dangling feather-tassels are tied on with cotton [531] bindings. On the larger spears the whole upper third of the shaft is surrounded with plaiting in zigzag patterns (snake decoration). Small red feather wreaths encircle it at the top and bottom.

[171] Arrow thrower (throwing board) (kåobi). After we had found this instrument, almost forgotten in South America, still in use among the Xingu tribes of the Kamayura, Auetö, and Trumai, I was surprised to find it again in exactly the same form on the Araguaia. Only its execution is somewhat cruder. The stick-shaped part with the bone hooks set in it is round in the upper third, the rest worked into a hexagon.

/19 cont./

415 1. The most common form can be described as two truncated cones with their bases touching. A tall model with a narrow opening and a shorter one with a wide opening are in use.

2. Wide open, deep bowls of similar basic form serve as cooking pots.

3. Flat, round plates, perhaps imitated from European forms.

4. Low elliptical double bowls with a partition running lengthwise.

5. Cylindrical pots with bent or projecting rim.

[191] 6. Small bowls (uatiui) with three feet, used especially by children; an analogous form is found in Ecuador.

7. Clay spoons.

The vessels do not have handles; instead bast cords are wound around the neck of the pot or drawn through the edge.

[824] The gourd bowls (ŭša) (fruit of Crescentia cuyete) also belong among the vessels. They are not found here in the size and diversity of form as among the Xingu /20/ tribes by far. On the other hand, they are much more carefully prepared and dried, and possess incomparably greater durability. They are usually [531] blackened inside and out and provided with engraved decorations (Fig. 6 /see p. 38/ and Fig. 10 /see p. 47/). Painted gourds, like those of the Xingu tribes, do not occur.

415 In their natural shape, i.e., not cut through and provided
534 with a round opening only at one pole, and also with hanging cords (Pl. VIII /see p. 110/, 7), they serve as bottles or containers for smaller /Fig. 5 appears here/ objects, such as seeds, decorative feathers, and such things; with a wooden handle and the seeds left inside, or pebbles, they serve as a dance rattle (uärŏ). [531] As such, they are often decorated with bands of feathers hanging down (Pl. X /see p. 112/, 1 and 2). /Fig. 6 appears here./

285 Plaited work, in view of the inexhaustible wealth of plant material which the bounteous nature of South America puts at the disposal of the savage primitive inhabitants, occupies the most prominent place in Indian home industry. Actually it forms the yardstick of the culture of these tribes. The Karaya are second to no other nation in this art, but their works are distinguished

/23 cont./

A small rhomboidal base-plate bears two strong feather-covered quills, into which two pairs of Cacicus feathers, standing out fork like, are inserted.

5. Feather caps in three shapes are used:

a) The simplest (ϑori-ϑori) consist of a wide-meshed plaiting of bast, with feathers tied in the knots. They appear again in the same execution among the Xingu tribes of the Kamayura, Trumai, and Suya, who may have borrowed them from the local Karaya or Aruma.

Fig. 8. Feather ornament to be worn on the crown of the head.

b) The second type has greater durability and decorativeness. A narrow-meshed cap plaited out of strong palm fibers forms the base for the tying (hatukõ). Small yellow and red feathers, fastened rosette-like around a little piece of cane, are tied into the meshes (Pl. IX /see p. 111/, 4).

c) Tightly knitted, narrow-meshed caps, which are covered on the outside with a layer of down feathers. In the examples here the latter are no longer present.

6. The true dance ornament (lurinã) is worn on the back of the head on a string running around the forehead (Pl. IX, 2; cf. Pl. II /see p. 104/, 2). The base is a horseshoe-shaped support. It consists of two layers of palm leaf-ribs bent together and held together by patterned cotton plaiting daubed with white clay. Between these two plates lie short canes arranged next to one

/23 cont./

535 another radially, the upper opening of which holds the shaft of
239 the ornamental feathers. /Figure 8 appears here./ The part
301 of the little canes protruding over the supporting plates is covered by a band of feathers placed over it.

This ornament also appears in a less solid form, in which a thick layer of wax holds the ornamental feathers instead of the canes. In order to penetrate the wax better, each of them is sewed to a pointed wooden splint.

7. A second dance ornament in diadem form (ahetŏ) is simpler, but no less stately. Here the support consists of a row of long cane sticks wound with white thread and arranged in a row on a horizontal wooden stick. When the lower corners of the support are drawn together, the upper ones move away from one another to the sides so that the long ornamental feathers are spread far apart (Pl. IX /see p. 111/, 5).

• [171] The first Xingu expedition acquired such a headdress of the Xingu Karaya among the Yuruna.

301 239 8 and 9. The use made of two ornamental pieces is still unclear. There were acquired among the Karayahi two helmet-like headdresses plaited out of buriti leaf-strips and provided with tufts of feathers at the top(tatenerã), which the Indians themselves designated as incomplete. Allegedly more feathers should have been placed around the lower part of these helmets. One of them, moreover, is covered with a layer of down feathers (Pl. IX /see p. 111/, 1).

In another locality two feather ornaments were found, one of which perhaps represents the above-mentioned missing piece. It consists of a layer of long arara and short yellow Cascicus feathers in a fan-shaped row on a strong cotton strand. On the lower part of the outside there is yet another covering layer made up of blue and green parrot feathers. In order to make the cacicus feathers equally as long as the arara feathers, each of them is sewed to a wooden stick of corresponding length, whose protruding end piece, wound with cotton, bears a small tuft of feathers at its tip. The little stick is missing on the arara feathers, which are sufficiently long. In their case only a part

/27 cont./

582 4. The marriage of Karaya women to foreigners is permitted only when the latter allow themselves to be adopted into the tribe and take up permanent residence in the village concerned, a case which in Castelnau's time was not at all rare, but could hardly occur today.

593 562 Although the husband is naturally in charge as head of the family, the position of the wife is a completely honorable one. There is no trace of the degradation of women into beasts of burden, as has been falsely imputed for all Indians by analogy with the North American tribes. Certain tasks, to be sure, are performed exclusively by the women and they are tireless in fulfilling their manifold duties. The man, too, however, has his share to perform. His wife is his complete equal; he does nothing of importance without her advice. Even the chief shares his honors with his wife. Mistreatment of women is unheard of.

595 Monogamy is the usual thing. The husband, however, not uncommonly finds it necessary to take a second wife when the first one becomes too old. This is conditioned by the peculiar custom, widespread, it seems, among all South American tribes (2), that the young men court older women and the old

[582] [171]

[113] 2. Cf. Im Thurn, op. cit., p. 223.

men younger ones. Perhaps the relatively small number of children can be traced to this.

847 Artificial abortion occurs, but only on the demand of the husband. It is brought about by pressing the uterus together with the hands and is said to cause death not uncommonly.

586 587 If married people do not get along, the husband is allowed to trade off his wife for that of another. Anyone who repudiates his wife cannot marry again, but is allowed to have a housekeeper.

684 The husband himself punishes an adulterous wife by a beating or burning her with glowing wood. Sometimes (3) the guilty one

[113] 3. Couto Magelhães, Selvagem, p. 116.

is said to be even burned to death.

/33/

304 While the patient convulsively clasps a pole, the points are
757 pressed deep into the skin of the ailing part of his body, and it is scratched open in various directions with quick movements. The blood is scraped off with strips of palm leaves, the wounds rubbed with sand in the bath. It is said to be not uncommon that pulverized pepper is applied to increase drainage.

Even when there is no special suffering, such blood-lettings are done from time to time on legs and arms, "in order to strengthen muscle power."

753 The belief common to all primitive peoples that sickness,
171 as well as death, is something highly unnatural and comes about only through the influence of hostile powers, which the witch doctor alone knows how to ban, prevails among the tribes of South America in such a completely similar manner that everything known about it from one people also holds without additions
[114] for the others. One need only refer to the lucid, exhaustive presentation by Im Thurn (1), to which there is hardly anything to add.

1. Im Thurn, op. cit., p. 328 ff.

756 Among the Karaya the rank of witch doctor (kahotebädõ, according to Spinola hori), of which every village possesses several, does not belong to a closed caste any more than it does among the Xingu tribes.

Anyone who is willing to undergo the required mortifications can become a sorcerer. Nervous individuals, epileptics, etc. are, of course, especially suited for it. Even women can attain this office.

789 We had no opportunity to observe the medicine man treating
791 the sick, but did observe him in his no less important activity
[206] as rain conjurer. He stepped ceremoniously in front of the hut, holding a tobacco pipe in one hand, in the other a long switch with thornback spines stuck on the tip. His face turned toward the heavens, he uttered inarticulate sounds in a loud voice, again and again blew smoke towards the clouds, then mumbled, swinging his staff around his head, incomprehensible words

/37 cont./

535 That such barbaric customs prevailed, at least formerly,
532 is all the less to be doubted, since analogies can be shown in
562 other regions of the world. Today, however, the matter does
688 not seem to be handled as strictly. It is said that among the
178 neighboring Tapirapé all the women once saw the masks by chance, so there was nothing else to do but to pardon them all and give up the secret.

According to a statement of Pedro Manco, the custom has fallen into disuse among the Sambioa, too. Nevertheless, they did not permit us simply to take the masks found in the forest along with us, because women /38/ were presumed to be in the area. Rather our men had to put on special clothing for the purpose of bringing them to our camp.

Whether these customs have now become milder or not, in any case the respect the women have for the masks and their mysterious storage place is quite great.

535 After the end of the festival the masks are thrown away or
532 burned. In any case the feathers used for them are saved.

It is unlikely that we shall ever fully understand the real meaning of these dances. It is even doubtful whether the Indians themselves are fully aware of it. On the basis of analogies among better known peoples, a few conjectures about it can at least be made.

535 It is certain that the mask represents the spirit of the ani-
532 mal portrayed. The animals themselves are either game animals
776 or those that play a certain role in the national legend, such as
825 the stork, the alligator, and the Gymnotus. In North America
[191] there are bear dances, buffalo dances, etc., in order to persuade the bear and buffalo spirit to make these animals appear in larger numbers, whereas other dances refer to animals which are regarded as original ancestors or have other mythological significance. Similar notions may also be the basis for the masked dances of the Karaya. This would already be a step beyond the lowest form of animism, since the acceptance of a spirit representing all animals of a certain class presumes a certain amount

/38 cont./

773 easily suggested to the Indians by missionaries, that of the great flood, shows no connection to the Christian story in the version given here.

[771] Analogies, moreover, are found with myths from Guiana, North America, and especially Polynesia.

Legends I-VI seem to be fragments of an old tribal saga. Not all are complete. In the case of some the conclusion is missing, or perhaps, for our understanding at least, the point.

[772] /39/ Everywhere the genuinely Indian idea of the equality of the human and the animal worlds stands out clearly. The animal here seems to differ from man only in external appearance; for this reason both change their form continually. As a rule the narrator in the course of his presentation, whenever a new animal was introduced in the action, expressly added the remark that it was actually also a Karaya.

I.

Kaboi:

539 Kaboi, the ancestor of the Karaya, lived with his people in the underworld. The sun shone there when it was night on earth and vice versa. The cry of the camp bird seriema (Dicholophus cristatus) once penetrated that far and Kaboi decided to follow the sound, accompanied by several people. Thus he reached a hole which led to the surface of the earth. But only his people could get through, whereas he himself, on account of his overly large size, remained stuck in it and could only look out of the opening with his head. The Karaya roamed through the area and found many fruits, bacury /Platonia insignis/, piqui, fruta do veado, and furthermore bees and wild honey, but also saw many a dead tree and dry wood. All this they brought to the place where Kaboi waited for them and showed what they had found. To be sure, the land is beautiful and fruitful, said the latter, but this rotten wood proves that whatever lives here must soon die. Therefore it is better that we remain where we are.

/39 cont./

539 In Kabõi's land people became very old; they died only when they could no longer move on account of their age.

When Kabõi returned to his people and showed the fruits, most of them wanted to go to the upper world; in vain he warned: You will find everything that you need, but you will soon die off. In spite of this part of the people moved away and populated the earth. The rest remained with Kabõi in the underworld. They are still living today in full strength, whereas the people on the earth are steadily approaching their downfall.

[191] A quite similar tale from the Warrau /Warao/ is communicated by Im Thurn (op. cit., p. 360), but it tells of a descent of the people from heaven to earth. From North America we know of an analogous one among the Mandan (cf. Catlin, Indianer Nordamerikas, Brussels, 1851, p. 131). Considering [194] that in the language of the Karaya "b" and "m" often change into each other, particularly in loan words, the name Kabõi reminds one of the name of the sun and the sun hero of the Aruak /Arawak/ tribes, Kamu, Kamui, Kamoti, or Kamutsi (see the remarks about the celebration of the Ipurina below /untranslated/), frequently recurring in South American mythology. Also Tamoi, the ancestor of the Tupi, may be identical with this.

II.

Sun Myth.

Kahererð, a Karaya girl, married the rich Šokrãã. She was sent into the forest to fetch wood. The sun ran so fast, however, that night fell before she was finished. Then the girl complained to her mother Idžokarerð: Why did I marry such a rich and mighty man if I am to be forced to work so fast. I cannot stand that. Make the sun go slower."

The mother then sent out her son (1) Beðauã (2). He

1. Also named were Komahera and Kuarodžã.

2. "The dove."

/39 cont./
539 succeeded in breaking the sun's leg; since then it goes slower.

[71] The correspondence to the Polynesian Maui myth is very striking here.

III.

The Two Powerful Ones.

A festival had been celebrated in a village. The dancers had taken off their masks. Everybody went out to hunt and to fish. Each one promised to be the first to return with rich booty. In three canoes the people moved upstream, only one youth alone downstream. His old mother, who, blind and lame, could not leave the fire, had remained behind. She asked him when he returned: Who danced there, were they really dead people who danced? The son answered: No, it /40/ was the Karaya, but they placed their fingers over one another in the manner of the deceased (cf. p. 61). Then the others returned; among them were two powerful ones, Teuira and Šokroã. One cut off the old woman's head with his knife of piranha teeth, showed it about, and had a deep pit dug. Then he commanded that bark and pieces of wood be brought, filled the pit with them, and set the whole thing on fire. Into the blazing fire the two "powerful ones" then threw one Karaya after the other. Thereupon they danced around the fire with wild shouting and sang:

Teuira idžeura
kabo kabo.
aehe aehe aehe hehehaň
deara Teuita deara Šokroã.

Then the two took up positions opposite each other for the battle game. Each of them boasted that he could shoot the other's eye out. So both sent off their shots at the same time and one fell by the other's hand.

/40 cont./

539 Thus of the whole village only two parakeets (dwarf parrots) remained. Two young Karaya who stayed late to hunt now returned and found the village empty. Terrified, one wanted to flee, but the other held him back. When they went away to hunt the next day, they heard pounding in the mortar from the village, as if the women were working. On their return they found the food prepared by an unknown hand. In vain they called for the women who had done it. Nobody answered. On the next day the same thing happened. Finally on the third day they were driven by curiosity to turn back when they heard the pounding. In the house they found two girls who hung their heads dumbly when they entered. Finally they revealed themselves as the two transformed parakeets. The two youths took them as wives, and the present Karaya are descended from them.

[191] In the Peruvian tale of the flood communicated by Bancroft (Native Races, V, 15) the survivors are served in the same manner by two parrots, whom they later take as wives. (Cf. Andree, Flutsagen /Flood Legends/, p. 117.)

IV.

Karaya and Tori.

Kudžã had a Karaya run a race with a tori (white man). At the end, as prizes, there were a bow and arrow and a gun. The Karaya came to the end first and took the gun; the tori received the bow and arrow. Soon, however, the gun became too heavy for the Karaya, and he had the tori exchange with him; since then the latter carries a gun and the Karaya the bow and arrow.

[191] The Tširoki myth communicated by Müller, Urreligionen /Primitive Religions/, p. 114, is quite similar.

/186 cont./

131 Apparently there are Karajá living outside of the river valley. The first German Xingu-expedition, on the lower Xingu in the regions of the Yuruna, everywhere came across traces of struggles
● 171 with alien Indians who were called Karajá by the Yuruna. The
[126] objects brought back that the Yuruna designated as coming from the Karajá, which are in the Museum für Völkerkunde in Berlin, reveal a culture reminiscent of that of the Karajá and that of the Kayapó (1). Thus, they might well have belonged to a splintered-off

1. The clubs, Nos. 1596 and 1597, have handles similar to those of the Šambioá clubs and oars (3979, e, d). Club 1597 is again similar to the one brought back by Herrmann Meyer from the Kayapó of the Paranayuba (4466), but, on the other hand, completely different from my Kayapó and Karajá clubs, whose handles are identical with those of the Šavajé and others of the Šambioá (3983). The diadem, 1595, is identical with a Karajá diadem brought back by Ehrenreich, as well as two of my Kayapó diadems. The arrow, 1598, is like the Ehrenreich Karajá arrows. -- The numbers of the objects refer to the Berlin catalogue.

Karajá tribe, whose culture, altered by its sojourn among
101 Kayapó tribes, became similar to that of the Kayapó. The tribe of the Karajá proper did not, according to my investigations,
173 know anything about any fellow tribesmen on the Xingu. It
[173] was only below Santa Maria that I learned from Brazilian settlers, who seemed to be acquainted with conditions among the Šambioá, that the branching off of the Xingu Karajá is explained by them in the following way: A Šambioá chief (Roca?; cf. Coudreau, p. 123) kidnapped a white woman; his son fell in love with her and wanted to take her away from his father. There was a fight in which the father proved to be the weaker, so he was obliged to depart with his followers; he turned westward toward the Xingu. How much of this story is credible we do not know as yet.

/186 cont./

173 At any rate, it shows that the Xingu Karajá are brought into
[101] closer relationship with the Šambioá than with the Karajá; in view of the geographical conditions and the above statements about the club handles, probably an acceptable opinion.

• 171 In the source region of the Xingu, the second German Xingu-
[126] expedition heard about an Arumá tribe. Objects from this tribe,
[101] which were acquired among other tribes, show the same middle position between Karajá and Kayapó culture (2). They therefore

2. The four arrows, Berlin 3874 a-d, have, in part, been given new shafts with Bakairí /Bacairi/ feathering; the old shafts, however, show traces of a feathering which is very similar to that of the Karajá, and the points are the same, except for one of the Karajá arrows. The grooved front end of a club (Berlin 2990) could have come from the Karajá or from the Kayapó.

belong to the same ethnographic /187/ province as the Karajá. Now Meyer (1) calls the Arumá Caribs (Bakairí-Apiaká

[113] 1. Cf. Meyer, Zeitschrift f. Ethnol., Berlin, Vol. 30, 1898, p. 258.

173 /Bacairi-Apiaca/). Perhaps the cultural change in the direction of the Bakairí goes back to the influence of the Šavajé. According to statements of the Karajá, the Šavajé split up about 30 years ago at the place called Barreira de Santa Izabel Velha, one part continued to live on Bananal, the other moved west across the Araguaya and has since then disappeared. Perhaps this part of the Šavajé went southwest to the Xingu and affected the cultures there in the manner indicated.

101 Of the above-named three tribes, I studied the Šavajé briefly, the Karajá during a lengthy stay.

/193 cont./

162 Thus, the migration southward seems to continue to this day,
166 and it seems to have affected the Savajé as well. Apparently the south horde has a bit of Savajé blood in it, which is noticeable above all in the taller build. Today only about one-fifth of the Karajá live south of Bananal; the majority still live in the north horde, but we have seen that in it, too, a trend toward the south is making itself noticeable (4).

[361] 4. A migration from the south horde to the north horde took place long ago: people emigrated from Schischá and settled on the Corrego; this is the village of José (six men, eight women).

174 Whether this migration to the south is a continuation of an older migration which brought the Karajá to the Araguaya I should like to leave undecided. As is well known, Ehrenreich pointed out many similarities between the Karajá and the Indians of Guiana.
● 171 Without wishing to pursue these cultural connections further at present, I should like to state, from a comparison of Karajá and Kayapó culture, that the Karajá show very many cultural traits related to the Kayapó, but also harbor a large percentage of foreign /194/ elements that seem to point to the north or northwest. It will remain for later investigations to pursue these cultural problems further. The present-day distribution of the Karajá,
174 131 648 [101] their confinement to the river valley in a narrow band beyond 8 1/2 degrees of latitude in the midst of hostile tribes, especially those of the Ges /Ge/ family, seems to point to the fact that the Karajá migrated up the Araguaya from the north, breaking up the tribes
648 living here. So far the Karajá have not yet come to an amicable
[199] relationship with the neighboring tribes. Efforts to bring this about were undertaken at Conceicao by the mission, but they failed after initial success (1).

[115] 1. The reports, for which I am indebted to a Brazilian near Santa Maria, that the Kayapó and Sambioá meet annually at a particular place on

/217 cont./

302 In general, either only the upper face or merely the lower face is decorated, and a combination of both decorations occurs only occasionally (see Ill. 50).

304 [239] d) Tattooing. For scarifying the skin, the scarifier (lădji) is used, a piece of gourd shell into which, close to the upper edge, a row of small fish-teeth (kŭlădjŭ, allegedly dogfish) is set, which is held in place in back by a narrow pad of wax (Ill. 51). This specimen corresponds to one brought back by Ehrenreich (Berlin 3953c), whereas in the case of his other two, the entire back side is covered with a thick layer of wax; I never saw scarifiers of this type among the Karajá, but certainly among the Šavajé (see

302

Ill. 49 a-d.
Chin painting.

304 there /see p. 315/). The skin on the arms and thighs is scratched with these scarifiers; I was unfortunately never able to observe the process itself (in this connection see Ehrenreich, "Beiträge," p. 33).

I saw decorative scars only once, namely, on my rower Antonio. They consisted of several ridges running across the chest. These incisions are made with the tooth of the dogfish (cachorra) and rubbed with soot and water, so that they remain visible for a long time. The operation must be done early in the morning by a single man; other onlookers, above all women, may not be present. The wounds are said to heal well, but /218/ a great deal of blood is said to flow in the process. The number of incisions is indefinite. The bearer of such an incision is called wōlĭ (1).

●[191] 1. Cunha Mattos reports on this same custom

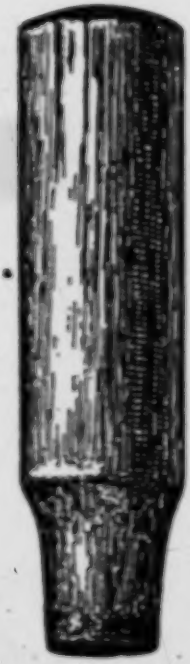
/218 cont./

304
[171]

1. (cont.)
from among the Cherentes (Rev. trim. 38, p. 23), although he does not give full credence to his informant.

[302]

Ill. 50.
Full facial painting.



Ill. 51.
Scarifier.

Ill. 52.
a) Tattooing stamp with cross-section and circular surface in natural size.
b) Tattooing knife of stone, natural size

[554] Concerning such decorative scars Kurisî told me that only a person who had killed an enemy was permitted to have such incisions made across the chest and back.

Tattooing. We distinguish between two types of tattooing: tribal and chief's tattooing.

/233 cont./

*30 *237 Diadems, namely, head bands with the feathers standing vertically, are ornamental pieces which occur only very rarely. There are various kinds of such diadems:

In the case of one, to a string which is tied horizontally around the head, there is fastened by means of vertical plaiting colorful feathers whose quills are usually covered with glued-on white down feathers (Pl. 48, Ill. 5). My three specimens (dõlĭdŏ́) [184] all come from the village on the Tapirapé mouth; I did not see [171] any in the other villages. They are very reminiscent of the diadems of the Kayapó (see there /untranslated/).

/234/ A technically very superior ornamental piece is the small head-band (ĩ̃wjĭ́) reproduced in Ill. 4 on Plate 48. On the [284] fine head-cord fine little whitish feathers with a brown border are fastened in several layers on top of one another by being tied together with several strings and gummed over with a light-colored adhesive substance. The little feathers are slightly bent outward [184] with the crowns. This unique specimen also comes from the village on the Tapirapé mouth.

In the case of another diadem (ṍdjĭ́), which likewise comes from this village, small vertical cane rods are fastened side by side to the head cord by a second cord that runs through the rods alternately from above and below and is joined each time to the first cord. The rods are also tightly wound with black and white cotton string, and this winding runs from one rod to another and joins them firmly together. Into the upper openings /Ill. 78 appears here/ of the rods are stuck red and yellow parrot feathers (Pl. 48, Ill. 7; Ill. 78). I saw this ornamental piece only in this one specimen. Similar to it are the diadems called ahetó by Ehrenreich ("Beiträge," Pl. IX, 5), in which, besides the little short feathers, long arara feathers project out of the canes, and on which the side edges are not vertical, but diverge at the top.

[184] I also saw the closed cane hoop (ãndãdãdṹ), around which are fastened vertical, red arara feathers 55 centimeters long (Pl. 48, Ill. 6), only in the village at the Tapirapé mouth.

/261 cont./
276 on pieces of cane (1), which generally resemble the Brazilian

1. In this connection cf. that Fonseca already mentions clay peace pipes in 1773, without, however, describing their shape. Rev. trim. 8, p. 378.

ones and differ from them only by the flattening of the underside. [531] They are usually provided with incised decoration and the clay (zõũ), light in itself, has taken on a black color from the burning [415] (Ill. 108 a-d). The daily supply, as well as the pipes, is kept in small baskets (mõdĭ, Plate 55, Ill. 6a) or in small plaited pouches, which, in rectangular shape, are made out of simple bast plaiting (ahũ) or out of a bast plaiting similar to the sitting mats (mãši) (Plate 55, Ill. 6 b,c).

Smoking is done in the following manner: The tobacco is firmly pressed into the pipe until it is about three-quarters full; then a smoldering piece of wood from the fire is laid on it, and the opening is closed off with the hand or a finger. Then one sucks rapidly many times in succession until the tobacco is burning; the charcoal is then usually, but not always, removed. In smoking, they draw the smoke up rapidly many times in succession: it looks as though they were sucking or drinking (Plate 11, Ill. 3); only then do they take the pipe out and expel the smoke.

171 276 It seems remarkable that the Kayapó use the name wălĭkŏkŏ, thus, in the form from the women's language. They likewise use pipes made from the fruit of the jequitiba tree; as a unique specimen I saw a pipe of clay fashioned in the same shape. But they already generally use suction tubes which are stuck into the pipe from the side. Such pipes were present only in small numbers, and the Kayapó were constantly demanding them from me. Apparently the implement, and with it the name, reached them from the Karajá or Šambioá through the Brazilians. The women's word is explained by the fact that the men, too, usually use this form in speaking to strangers.

/261 cont./

7. Weapons for War, Hunting, Fishing.

128 In order not to disrupt the survey of the manifold forms of these implements by arranging them subordinately into individual groups according to use, I shall discuss them together here. This has already been referred to above under hunting and fishing. A brief survey of the distribution according to purpose might come first.

411 Clubs, as well as bows and arrows with bamboo blade points, serve as weapons of war. Lances and bows and arrows with wooden points and with bamboo blade points serve for hunting. For fishing, bows and arrows with small bone points added on are used exclusively. Sport is practiced with bows and arrows and the throwing board with arrows. Other, perhaps previously customary weapons are the pellet-bow /Kugelbogen/, the sling (?), the boomerang (?). Thus, bows and arrows play the chief role. Everything else is far behind them.

/262/ Bow [w(ă)š(ĭ)ūhădĕ] and arrow (ŭŏhŭ) are usually made by each one for himself. They are always taken along on boat trips, and, indeed, the most diverse kinds of arrows (war, hunting, and fishing arrows) are taken along.

For shooting, the bow is held vertically (Pl. 56, Ill. 1). The arrow rests on the bow between it and the second finger of the left hand, on the bowstring between the first and second fingers of the right hand, while the rest of the fingers draw the bowstring back. In the stretching, the arrow is drawn against the shoulder.

411 526 Shooting from the feet is done as a sport. I did not observe it myself; it was described to me as follows. The men lie on the ground and stretch their feet up close together. The bow lies across the soles of the feet; the bowstring is drawn with the hands toward the chest. Thus they shoot upward. The bow, of course, likewise flies off their feet; the recoiling bowstring is said to cause sharp pain in the feet (1).

[191] [13]

1. In this connection cf. the same custom among

/262 cont./

411
526
171
113

1. (cont.)
the Indians near Rio de Janeiro, in Debret, Voyage pittoresque et historique du Brésil /Picturesque and historical journey to Brazil/, Vol. 1, Paris, 1836, Plate 5.

411
868

Boys learn how to shoot arrows at an early age; I saw boys three to four years old handling small weapons. These weapons (see under "Toys" /see pp. 241 ff./) serve for practice in shooting.. First they shoot toward a fixed goal, a soft, cylindrically shaped root about 30 centimeters high and ten centimeters thick, which is set in the sand (Ill. 109). Later the father proceeds to instruction with the movable target. The father rolls a bast ring along on the ground. The boy stands about ten meters away from the father and shoots from ever greater distances into the moving ring. The arrow must remain hanging in the bast. A little boy four years old succeeded in doing this on the third shot at a distance of two meters. This bast ring [(wă)s̆i̯ŏ̯l̥ōl̥ŏ̯] is a ring-shaped bast pad three and a half centimeters thick and 18 1/2 centimeters in diameter, which is tightly wound with bast (Pl. 56, Ill. 2). Ehrenreich (Berlin 3960) designates it erroneously as a ring for carrying objects on the head, a practice which is not customary among the Karajá Indians. Later comes shooting at a flying target, with green gourds thrown into the air. Thus, the boys learn to shoot the bow at an early age and in general achieve great accuracy. There were Indians who made almost no missed shots while fishing; there were others, however, who were less skilled.

411
[438]
[439]

The bow consists of palm wood. This wood (ŏ̯l̥ōtŏ̯, wŏ̯ālūŏ̯) allegedly grows only in the Tapirapé region. In any case, the Indians of the south horde, according to their unanimous testimony, obtain their bows or the material for them from the Karajá of the north horde or from the Tapirapé themselves. As a result, I was able to acquire bows only in the north horde; they were precious possessions in the south horde.

The bow is round, often slightly flattened on the front side, tapers /263/ /Ills. 109-112 appear here/ /264/ toward both ends,

[Text Continues on P. 182]

/271 cont./

411 285 approximately 70 centimeters long, the second approximately 50 centimeters long.

Ehrenreich speaks of a second type of club: flat, shovel-like clubs that have a four-sided, prismatic blade with sharp edges and a lancet-shaped point. The handle is plaited all around, and at both ends of the plaiting cotton tassels hang down ("Beiträge," Pl. VI, Ill. 11). He obtained two such clubs from the Šambioá (Berlin 3980), whereas he saw a cruder form among the Karajá. The question is whether this club form belonged to the Karajá originally. For I came across such forms neither among the Karajá [171] nor among the Šavajé, but certainly among the Kayapó, /272/ among whom broad cutting-clubs seem to be indigenous. It may be that the Šambioá took over this form from the Kayapó. Only a small child's club of the Karajá (Ill. 125) shows a similar type (1),

1. Cf. also, however, the club stick above (Pl. 56, Ill. 3c).

but it comes from the village on the Tapirapé mouth, so that here, too, it is not certain whether an old, now extinct club form has been preserved in this child's toy or whether it is not more likely that there is influence from the Tapirapé or the Kayapó.

411 The lances (dõnõlĭ; Ill. 126) play a minor role. They are a weapon peculiar to the Karajá. Today they are probably used [224] only as a display weapon for festivities, visits, etc. In former [825] times they were put to use in hunting for jaguars: the bunches of feathers on the tip were supposed to make the animal fearful and uncertain, so that the Indian, at the most auspicious moment, /Ills. 123-126 appear here/ was able to deliver the death blow (according to the statements of the Indians). I never heard that they were ever used in war.

[824] The shaft consists of heavy palm wood (aruera); it is almost always 240-260 centimeters long and about three centimeters thick; only two specimens of my collection are a little over 200 centimeters long.

/274 cont./

411 words, rests between the latter and the board, while the fifth finger lies on the left edge. The front end of the arrow is supported with the outstretched left hand. The arrow is hurled with the same motion with which a spear is thrown. Horizontal, high, and low throws (the latter in fishing) may be executed with it.

I no longer came across this implement among the Karajá; they were familiar with it, to be sure, but in the south horde there were middle-aged persons who maintained that they had never [184] seen one. Its use was known, however, and it was universally reported that the Šavajé had many throwing sticks and still used them.

411 526 Among the Karajá it is now used only as a sporting weapon in the game called ănārkănteděūčhŭ (game of the Tapirapé), which is supposed to take place at the time of the blossoming of the pau d'arco. According to the description, the game proceeds as follows: Two youths stand facing each other, both armed with arrow thrower and arrows. One of them issues a challenge to battle by singing, wōhŭlālăkūdjé, wōhŭlālăkūdjé: throw the arrow, you won't hit me anyway. The other replies, djŏbĭdjŏbĭkŏ, djŏbĭkŏ dĕhōĭ: I shall indeed hit you. Then they start throwing arrows at each other toward the thighs or ankles, and each tries to show his skill in throwing, as well as in dodging the arrow. If a person does not dodge adroitly, the arrow is said to penetrate quite deep into the flesh and can be forced out only by being struck from both sides with the throwing stick. Bad wounds are said to result.

[191] The name of the game is striking game of the Tapirapé. The Karajá reported that the Tapirapé were in possession of the throwing stick and also this game. This suggests that the Karajá took it over from there, if we think of the presence of this implement in the Xingu source region. The circumstances that caused the loss of this implement among the Karajá and its flourishing again among the Šavajé eludes our knowledge.

411 I did not see the pellet-bow (bŏdŏkĕ) among the Karajá. I was told in the south horde, however, that they knew how to make it and that the children threw stones with it to kill small [199] birds. Probably the Indians took it over from the Brazilians, whose children in Leopoldina largely used it as a toy. The lack

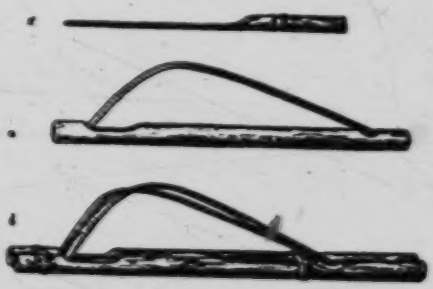
/311 cont./

524 small red and yellow feathers and small pieces of red wood, which make circular figures when spinning. The top is twirled between the palms of the hands in the air and then allowed to fall. It has achieved the desired speed of rotation only when it buzzes.

[824] Humming tops (ĭnâuĭnâ) are also common. The body consists of a gourd that bears two lateral holes of different sizes opposite each other. The stem goes through from top to bottom and projects 14 1/2 centimeters at the bottom. It is fastened in the gourd with wax (Ill. 176). A string which bears a small

[501]

Ill. 172 a-d.
Child's toy oars (c and d painted).



Ill. 173 a-c.
Gun reproductions. Karajá. a) Simple, b) double-barreled gun, c) instrument for cleaning the tube.

wooden handle at the end is used to wind it up. Apparently there is no ring or the like to make it possible to wind it up without injury /Ills. 174-176 appear here/ to the left hand. Koch-

●[971] Grünberg in his book, Zwei Jahre unter den Indianern /Two Years Among the Indians/ (Berlin, 1910), Vol. 1, page 121, illustrates a humming top from the Rio Aiarý, which is quite similar and on which a plaited ring protects the hand. Perhaps the Karajá also

301 [286] fancy. Sometimes, however, these ornaments are woven on a wooden form.

292 513 Another article of dress, which is peculiar to the Karayá, is the *hammock*. It is made of cotton cords. Strange to say, it is never used as a hammock; nor can it even be swung up, as it is not provided with any cords for this purpose. It is only the body of a hammock. During the day, it is used as a kind of cloak, and is hooked over the head so as to cover the shoulders and back; and at night, it is used as a mat to sleep upon, *on the ground*. Both adults and children may be seen going about during the day with these huge, half-open-pea-pod like objects hooked over them. It reminds one of a snail with its shell on its back. Even clay dolls have this hammock cloak. It is, however, occasionally fastened up [854] like a hammock in order that it may be used as a cradle for an infant.

513 This *hammock* is of great ethnological interest, because the 171 primitive races of Brazil are classified ethnographically according to whether they sleep in a hammock or do not. It is [352] known that all the tribes occupying the eastern half of Brazil, which includes the Karayá, sleep on the ground, or on slightly raised platforms made of poles; while those that are really hammock using tribes—that sleep in hammocks—make their hammocks of cordage twisted from cotton and palm-leaf fibre. But the Karayá *hammock* is made of cotton only; moreover, it is not a complete hammock and is not used to sleep in. This proves that the Karayá are not to be classified as one [177] of the hammock tribes. We are to understand, therefore, that they got the idea of the hammock comparatively recently from some other people, probably from the "civilized" Brazilians, who make them of cotton only; and though they value them, they are yet unwilling to give up their old custom of sleeping on the ground. A certain Brazilian explorer asserts that [286] he taught the Karayá to make a simple loom and how to weave.

293 Another article of dress used by the Karayá, is a kind of eye-shade, called an eye-umbrella. It is used to protect the

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

suited to their purpose owing to the many shallow places in the river, and because it facilitates landing and pushing off. The tree selected to be transformed into a canoe is an ipiúba or a jatóba, which must be very straight. Strange to say, the butt of the tree becomes the bow of the canoe; therefore, the finished canoe is broader at the bow than at the stern. As these children of Nature are preeminently imitators of Nature, it seems quite probable that in constructing their canoes, they have in mind the form of the fish, which always goes big end first.

The log is first hewn into the form of a canoe, then hollowed out with axes and with fire. It is not broadened amidships, therefore, when finished, it is no wider than was the original tree. As it is thus very narrow and tapers gradually and uniformly high above the water at both bow and stern, it tips over very easily. Great care is taken to make it perfectly smooth outside and in. No seats are provided, but sticks are placed across the bottom to keep both the occupants and the freight out of any water that may leak in. As every family has a canoe, quite a fleet of them may be seen in front of every village. These canoes are propelled by paddles five feet in length, half of which is blade, the point terminating like a lance. They are made with great care and labor, and are often nicely ornamented. When canoeing, the pilot is always seen perched in a squatting position on the extreme point of the stern with his knees drawn up to his chin.

The weapons of the Karayá are as of old—there has been no change whatever. In common with other Brazilian tribes, the length and stiffness of their bow is according to the height and strength of its owner. Some bows are seven feet in length, while a boy's bow is two and a half or three feet long. They are made of the wood of a certain palm-tree which the Brazilians call *pau de arco*—bow wood—which is the wood used by all the tribes of central and North Brazil for their bows. The bow is made flat inside, and the extremities taper to a point. Several lengths of string, carried

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

as a reserve, are kept wound around the bow. The Karayá take great pride in their bows, ornamenting them beautifully with tassels of brilliant feathers. 411 [531]

They use several different styles of arrows. Some are harpoon-like for fishing purposes; others are made with broad blades for hunting; while still others are for use in war. They are all made with the utmost care, as much as one or two days being consumed in the making of but one. Two or three different kinds of wood are always used in constructing a single arrow, one kind being for the spear, or lance part, another kind—heavy palm wood—for the middle staff, and light bamboo wood for the base, and all are spliced and bound together with the greatest nicety by means of long, narrow strips of bark taken from certain climbers, and finally, the weapon is burnished. It is about four feet in length. [461] [824] [284]

The weapons used for fighting at close quarters, which is the method of warfare liked best, are heavy clubs and lances. The clubs are of two kinds—first, shovel-like clubs and round clubs, resembling base-ball bats, varying in length from three to four and a half feet. The lances are nine or ten feet in length, the shaft being of palm wood, and the point, the shin-bone of the spotted *onca*—jaguar—or of a deer. A beautiful, basket-like work of black and white wooden strips is woven, or braided, tightly over the shaft of the spear, and to this is attached tassels of brilliant plumage. The Karayá have spear-throwing sticks, but I understand they are no longer used in war, but for sport only. The contrivance is a long strip of wood so formed that it can be used, sling-like to hurl a spear. In common with all the savage tribes of South America, the weapons, implements, ornaments and ceremonial instruments are all made by the men of the Karayá, while the women make only the household utensils. [716] [824] [837] [531] 462 171

The Karayá housewife, therefore, makes several styles of pots and pans; but pottery has not yet reached a very high degree of perfection with this tribe for the forms are simple and crude. They do not make pots in the form of natural objects as do the tribes of the Xingú river. Utility, and this 323

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

large, fan-like palm leaves are slit into narrow strips, skeins or bundles of which are kept always on hand ready for use. A very small mat is made especially for the fisherman to stand upon to protect his feet when he has to remain a long time at one spot on the hot sand.

A great variety of beautiful baskets are also made of braid-work. These are made of sipós—climbing vines—reeds, split stems and the like. Large baskets, resembling sacks, are made of very coarse palm-leaves for use in carrying heavy loads of food material gathered from the forest. The smaller baskets are made not only of fine materials of various colors, but are braided into nice patterns. They are of many sizes and shapes and used for numerous purposes. Some are hand or shoulder bags in which to carry small articles; many others of various sizes may be seen hanging from the roof of the hut which serve as receptacles for numerous small household articles or personal effects; others are double, or covered baskets, like telescope traveling bags, in which much-prized feather ornaments are carefully guarded; while still others are canoe-shaped hanging baskets, beautifully designed. Nearly all these baskets are flexible, and some are even elastic, bottle-shaped baskets. To carry the tobacco when on a journey, a square basket is used, to which is attached a bark shoulder strap. A large, basket-work disc, finely and closely braided, is used as a sieve, or colander. As the civilized Brazilians everywhere have the same kind of utensil, it may be inferred that it has come down to them from their aboriginal South American ancestors.

The "textile industry" of the Karayá is nothing more than braid-work. Natural resources once again furnish them an unlimited supply of material nearly ready for use. The burity-palm once more manifests its unfailing utility, yielding a splendid fibre which can be readily stripped from its long leaves. Another kind of fibre, which possesses great adhesive qualities, is obtained from the inner bark of the mallow tree. The finest threads are *spun* by rolling a number of single fibres together between the moistened hands, or

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

283 between the hand and the leg above the knee. These fine strands, again, are rolled together into cords. This is accomplished by each strand being skillfully rolled independently on the leg as the hand is passed rapidly over them all before they are permitted to come together and twist themselves around each other into a single cord. The same [171] method of making cordage is seen among the "civilized" Brazilians of the far interior, and is probably another relic of their aboriginal ancestry.

286 The Karayá also make fish-nets by means of large wooden needles; small nets, shaped like hand-bags, in which to carry small objects; queer-looking net caps that may be drawn together with cotton strings, and which are embellished with 283 brilliant feathers. Cotton is also used by the Karayá. It is spun by means of a rude spindle of bone or baked clay, which is revolved between the hands.

286 The *loom*, or contrivance for braiding—or weaving—by means of which the hammocks already described are *woven*, is very simple. The warping is wound over two small posts which are planted upright in the ground a foot or two apart. The weaving is done by working the woof thread in by hand over and under the warping threads by means of a long needle, then pressing it back tightly by using a wooden blade instead of the reed employed by more advanced peoples. It is extremely slow work. Various colored warps and woofs are used making stripes in the finished work. On this same framework is woven the strong bands used in carrying heavy baskets; also the forehead bands and the body bands for infants. Armlets and leglets are either knitted or crochetted with a hook-like needle over a cone-shaped block of wood, or are made on the limb itself.

301 Most of the ornaments of the Karayá, as of other tribes,
237 are made of brilliant plumage. They take pleasure in making these articles; and exercise such good taste and introduce so much variety, that they are not excelled by any of the primitive peoples of South America. The work, however, lacks durability; but as they have always an abundance of suitable

Brazil.

593 The husband does not eat with his family, but instead
[364] with the family of his married sister, and is considered a member of his sister's family. Secondly, his share of the pro-
[768] ceeds of the day's hunting and fishing, does not go to his own hut, but to that of his sister; and, lastly, if his wife should die leaving dependent children, they are taken in charge by her parents and the widower again becomes one of the bachelors.

582 A Karayá woman is not permitted to marry an alien, unless
648 he will become adopted, or naturalized, into the tribe, and will consent to reside permanently at the wife's native village.
593 The Karayá wife appears to be considered the equal of her husband in many respects, for he never takes any important step in life without first consulting her. Even the village chief divides his honors with his wife. Furthermore, the wife as
[962] well as the husband, has an important part to perform, not only in the family, but in the social economy of the village; though her part is to do the heavy, laborious work, while her man does the light and fancy-work; his only heavy work being to hunt and fish.

595 The men usually have but one wife, though a few have
582 two. One reason for having two wives seems to be owing to the custom prevailing among nearly all South American tribes that the young men marry the older women, and the old men marry the young women. Therefore, when the first wife becomes old, her young husband takes to himself a youth-
163 ful wife. Perhaps this custom of the young men marrying the
[582] older women will account in part for the small number of
[862] children born to these primitive races; though another reason may be that children are allowed to nurse until they are six
171 or seven years of age. The custom of aged men marrying girls fourteen or fifteen years of age is common among the
847 civilized people of Brazil. Abortion among the Karayá is practiced only when the husband demands it. Whenever a
586 couple cannot live together harmoniously, the husband is al-
587 lowed to trade his wife for another woman. If he should drive her away, he will not be permitted to marry another
000 woman, though he may take a concubine. The adulterous

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

The older children are left to
occupy and amuse themselves entirely as they may feel in- 857
clined. Nevertheless, they show a natural good behavior. [855]
But in observing them, the idea is somehow suggested to one that they are, to some extent at least, creatures of instinct, like irrational nature about them. In common with the brutes, they seem not inclined to go beyond limits whereby they might suffer injury. Just as the wild creature, left to itself, does not need to be governed or restrained by anything apart from itself for its well-being, neither do these wild children, apparently, need the oversight of their parents. There seems to be no danger that they will harm themselves, or get into trouble. They play naturally in a very quiet and restrained manner as if to avoid all possibility of attracting the attention of enemies. To sell children to traders, as is done in some parts of Brazil, particularly on the Amazon river, is unknown among the Karayá.

While still at a tender age, the children begin to imitate the doings of their elders. The boys amuse themselves with archery, and by fishing and swimming; and the girls aid their mothers in the household duties. Children's toys are 524
clay figures, small tops, miniature canoes, and even little cooking utensils, corresponding to the "tea sets" of civilized children. An amusement of which even adults are fond, is to play with a ball made of corn cobs and feathers, and a ring. Another, is a game known to many of us as "cat's cradle," which is the looping of a cord over the hands held some distance apart, and relooping and crossing it over the fingers from hand to hand so as to make it represent the figures of various animals. This game is common among the Indians [171]
of North America.

There appears to be clans among the Karayá. Each vil- 621
lage considers itself one large family—a paternal communistic society—possessing a distinct name, and having a certain district for its own peculiar hunting and fishing ground. The [423]
cultivated land—the little village plantation—is owned in com- [476]
mon, is tilled by all, and the products are divided systematically to each family. A similar arrangement existed among

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

at will into a trance or semi-death, in which state their souls, or doubles, explore the occult, or what is hidden from men in a normal state. They also believe that these conjurers can transform themselves at pleasure into animals—into the form of a witch-wolf, for example, in order to terrify, injure and domineer over men; and, in brief, can do all things whereby shamanism—primitive priestcraft—secures and maintains its influence over the tribe. They have no images or idols, nor even fetiches, for the reason that they have not yet advanced to this more complex belief, if advancement it may be called.

The ghosts or spirits of the dead, which, as previously stated, are believed to tarry for a time in the vicinity of the graves where hang the bodies they were forced to abandon because they had fallen so into disrepair, take delight, in after time, in returning to haunt the places of their habitation during the days of their flesh; moreover, it is believed that they appear to their relatives, especially on wild and stormy nights: When the darkness is inky black, illumined only by the ceaseless play of the terrifying lightnings, and the thunders crash and boom as if the unseen Powers were engaged in mighty conflict, while the winds moan and shriek in the forest, then the old folk think of their dear departed; and by loud lamentations and wailings, put themselves into a state of ecstacy whereby their inflamed imagination creates every wished-for phantasm.

This animistic religion is without any ethical foundation. It has not in this stage attained to a conception of a higher or ruling Spirit upon whom man feels himself dependent for rewards and punishments for his deeds; and as just stated, lacks everything which connects man externally with divinity, such as images, the paraphernalia of worship, ritual, and the like. But we find among the Karayá those ceremonials from which apparently everywhere throughout the world the higher and more elaborate forms of worship have come, that is, the mystery rites.

Mask dances occupy an important place in Karayá life. The prominent rôle which these masquerades play among

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

Brazil.

535 North American races is well known; but thus far, surpris-
171 ingly little has been learned of similar customs that prevail among South American tribes. Only the mask dances of the Tequna, the Zuñi and the Uaupé races are mentioned casually in literature. The temples and idols alluded to by the old Jesuit missionaries are often nothing but medicine huts, or flute players' houses where are kept the mysterious mask costumes. These mask dances are of peculiar interest because of their striking similarity to those of the Melanesians as regards the forms of the mask and other customs of the dance.

535 The Dance Masks represent animals only; but the repre-
532 sentation of animal forms is not carried so far among the Karayá as it is in the case of the masks of the North American aborigines and the Tequna, as the particular animal sought to be represented is indicated only by some of its most striking characteristics and not by the form of the mask outfit; or certain parts of the paraphernalia may suggest what animal is being represented.

The masquerade outfits are used singly or in pairs, and are divided, according to their forms, into three classes. The first, are suits and head gears of simple or plain braided palm-leaves. The second class is a cylindrical dance hood which looks like a sheaf of wild hay inverted over the head, which it completely obscures, while the upper part of the sheaf tapers to a point about two feet above the head, and is overlaid with beautiful feather mosiacs, patterned to suggest the creatures the primitive masqueraders desire to represent, such as certain fish or birds. The third class does not bear any representations or emblems of animals. To this class belongs what is called the black-bird mask, though this is a human face, made from a large calabash shell. The lower part is black and the upper is red, while the mouth is furnished with wax lips and woolen teeth. Between the small eye-holes, is a nose of wax placed unnaturally high, and a hanger of black and brown feathers falls down behind; while long, slender palm-leaves, hung from a belt, or girdle, form a skirt which covers the body of the masquerader. But these three classes

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

535 object, or apparition, that rushes forth from the forest to
805 parade and dance—is supposed to be the materialization of the spirit, or double, of the creature indicated. The animals represented are always either game animals, or those that play a certain rôle in the tribal legends, such as the stork, the alligator and the electric eel. In accordance with a similar idea,
[171] the aborigines of North America were accustomed to hold buffalo and bear dances for the purpose of inducing the spirits of these particular animals to send their own kind to earth in abundance.

The Karayá have other dances, which are held in honor of animals regarded as ancestors, or to which some mythological significance is attributed. There may be similar reasons for the masquerades. The Karayá may believe, moreover, that by these festivities, they are cultivating the favor of the game animals.

535 When the men are asked why they keep from their women
562 the secret of the real character of the masqueraders, they always, without exception, reply that the women are not allowed to see and know everything because they talk too much. The belief that the authority and superiority of the men over the women must be maintained and fortified, is quite evident wherever the mystery festivals are held.

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9
Cayapo SP11

Co 411 [531] and have similar woven cane-covered handles, but are for more specialized use. Instead of a blunt round end, the club has a flat triangular wooden blade pointed at the end with sharp sides and stained with urucú. It is used, in the manner of a great ax, for decapitation.

C 524 [501] Toy canoes (fig. 100), with which the Caraja youngsters play, are models in miniature of those their elders use, which are made from hollowed or

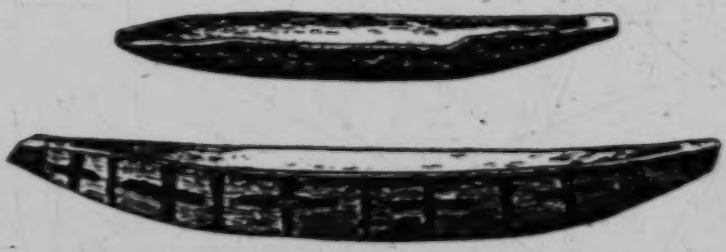


FIG. 100.—Toy canoes of the Caraja. (Length, 19 in. and 26 in.)

C [531] 3 [illegible] burnt-out logs. They are decorated with designs colored with a black stain from the genepapa fruit and the urucú. Paddles (fig. 98) are of regulation length, but some have unusually wide blades often decorated in red and black designs.

C 532 Most curious of the collection are the little clay dolls (fig. 101), which may have some connection with magic or with religious observances. They vary in size from two to twelve

C [171] inches, and are similar in workmanship and even

9:Gow-Smith T-5 (no date) 1925
SP9 Caraja SP9
Cayapo

532 in spirit to little clay images from excavations
171 in Crete and Asia Minor. They are male and
532 female figures, the latter made with exaggerated hips and lower limbs. Though the little faces

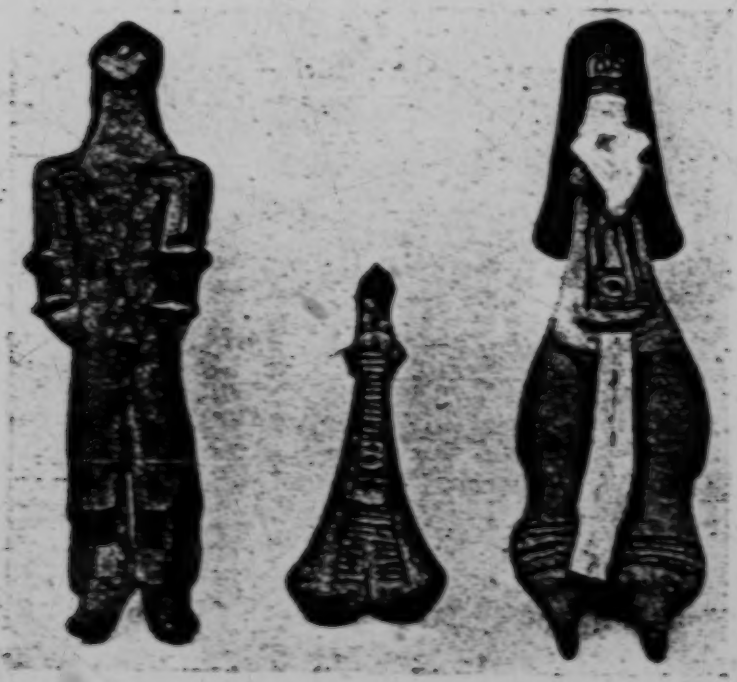


FIG. 201.—Caraja images

of the figures are crudely modeled, the head-dress and the manner of wearing the hair are faithfully reproduced. In some instances the hair-dressing is identical in style with that of the little images found in the Old World.

[171]